ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Location of original: The National Art Library, Victoria and Albert Museum, London

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

D.B.M. 1951

THE COMPLETE COLLECTION OF DEGAS BRONZES

MARLBOROUGH

20 *Ballet Dancer dressed*

THE

COMPLETE COLLECTION

OF

SCULPTURES

BY

EDGAR DEGAS

7th—22nd December, 1951

MARLBOROUGH

FINE ART LTD

17-18 *OLD BOND STREET* . *LONDON* . *W1*

Cables : Bondarto London Regent 6195

ACKNOWLEDGMENT

This Exhibition is being held at the R.W.S. Galleries, 26 Conduit Street, W.1, due to lack of space in our own Gallery at 17/18 Old Bond Street. We should like to thank the Secretary and Committee of the Royal Society of Painters in Watercolour, for the use of their premises.

We are indebted to Mr. John Rewald, New York, for his great kindness in allowing us to use as Preface, extracts from the introduction to his book *Degas, Works in Sculpture, A Complete Catalogue* (Pantheon Books Inc., New York, 1944, Routledge, Kegan & Paul, London) and for the annotations to the catalogue.

L.46.
3. I. 1963.

DEGAS AT WORK

THE studio in which Degas did most of his modelling was the one in the rue Victor Massé, where he occupied three stories of a house opposite the famous *Bal Tabarin*. Degas had an apartment on the third floor, where he slept, whereas the floor above was given over to his collection; most notable among the rooms was a large drawing-room full of paintings and drawings, and a little dining room which had a glass case full of curios and several of Degas' statuettes—in wax or in plaster—under glass. The fifth floor was his studio. It was spacious but dark, for the large window, which formed all the north side, was almost entirely covered by a cloth curtain that reached quite low down. Only a dim light filtered in, reaching with difficulty to the end of the room. Everywhere this weak light was intercepted by cupboards, numerous easels entangled with each other, sculptor's easels, tables, armchairs, stools, several screens, and even a bathtub which Degas used for his *Baigneuses*. The corners were no less littered up; a number of empty frames were lined up beside empty stretchers, rolls of cloth and paper. The doors and high walls of maroon colour were bare, with neither drawings or paintings. Degas used to put away all his works in cardboard boxes and cupboards, or else he stacked them in a little room behind his studio. As for his more or less finished sculptures, they were kept on a long table at the end of the studio, where they waited either to be continued or slowly to disintegrate. This table, like all the rest of the studio, was covered with a thick layer of dust.

Degas had only a small space in the front of the studio, just below the window, in which to work. It was there, between the model's stand surrounded by a screen, between the sculptor's easel and a stove, that he spent his mornings. He engaged his models four or five times a week, sometimes twice a day, and often continued to work after their departure. Dressed in a long sculptor's smock, he walked incessantly back and forth between the model and his statuette, using his thumb to get information which his tired eyes refused to give him. Even though, with his eyes almost closed behind their glasses, he constantly examined the outlines of the nude body to compare them with those of his work, and even though he was seated very close to the model, he could only dimly

distinguish her shape, and had to get up at every instant to feel with his hand the curve of the hip or the position of a muscle which his thumb would model in clay. With the plumb-line he made certain that the poses of the model and of his statuette were absolutely identical ; so great was his uncertainty, so small his confidence in his perceptive faculties, that he was even reduced to using a calipers—he who once liked to boast that he worked entirely from memory. This calipers he used rather clumsily, and with such sudden gestures that his models did not always escape a red gash on their legs or arms. Having checked the points of the large proportional calipers by means of measurements on the wall, he placed them on his figurine which he approached so closely that his long white hair often touched it. He did not cease to work while the model rested.

Posing for Degas was not easy ; the hours were long, and the artist was so exacting that some models refused to work for him. The sight of a rounded back or a listlessly extended hand could make him roar with anger. He had a profound aversion for all so-called "graceful" poses, which were so popular in other studios, and nearly always insisted on poses that were full of action. But the difficulty of obtaining well balanced poses in spite of the contortions which he made his models undergo was one of the least obstacles Degas encountered in his modellings ; far more serious were those presented by the material itself.

Having become weary of clay—of its handling and the damp cloths required—Degas had tried to use plastiline, although, as he said, it disgusted him. True it is that, in a spirit of economy, he liked to stuff his material with little discs of cork which kept coming periodically to the surface, and in the most unexpected places, making necessary constant repairs. When he had decided to use wax, he insisted again, for the same reason, on making his own, which always became too friable. With the wax Degas mixed convenient but coarse materials, such as tallow, which hardly increased the durability of his figures. Wax appealed to him because of its warm and lacquered reds and blacks. According to Paul Gsell, one of his baigneuses whose foot rests on a vase was a miracle of polychromy. "She was warmly tinted and as translucent as honey, and the vase streaked with green and red harmonised perfectly with the golden amber of the wax."

The difficulties Degas encountered in the handling of these materials were mainly due to the inadequacy of his improvised armatures, which gave him many an unpleasant surprise and violent anger. Faithfully attached to the fatal habit of experimenting—even though he himself deplored it—Degas used to suspend with strings or support with props the projecting masses. As he forgot frequently to make thicker the parts around the joints, he could not prevent arms from falling, and the dried-out matter from developing cracks. Elsewhere he would use wire that was too thin, and that bent under the weight of the wax, or he made use of brush handles insecurely tied together, which would suddenly fall apart, dragging down with them the parts they were to uphold. Yet all these accidents, which so infuriated Degas, need not have been so frequent, had not his very methods of work practically provoked them : sometimes, when he was trying to improve a pose, Degas would simply pull an elbow aside, raise a knee, or twist a torso until his statuette could no longer resist these constant shocks. These changes of pose were therefore often accompanied by the collapse of the entire work. Degas would then start at once on a new statuette, but not always with the same enthusiasm ; often he would leave it after working for several weeks, put it away on the long table at the back of his studio, and turn to something else. Degas generally took good care of the works which he put away on the long table, since he always had the firm intention of working on them again, when he should become tired of his new work. It is this habit of leaving and taking them up again which was particularly fatal to the statuettes. When they had stayed in their corner for months, sometimes for a whole year, they were badly suited to be worked on again. Often, from the very first time he came back to them, it would happen that an arm or a leg would drop off. Degas would mend it at once, only to find, a few days later, another accident somewhere else. As long as the figure was modelled in plastiline, he could put it in shape again, but those in clay could almost never stand up against the tinkering. They would suddenly collapse, and before their pathetic remains all hope of a resurrection had to be abandoned.

Since he could work only with difficulty because of his failing eyesight, and had to struggle with courage and rage against all these accidents, Degas' works proceeded very slowly. Sometimes, even if he had been working for three months, his model could discern no progress in the work. But despite all mishaps the artist

was not sparing of his efforts, especially as modelling was the only work of which he was capable. Every day he suffered more from his disability and the slowness which it imposed on him ; in 1910 he pitifully exclaims in a letter to his friend Alexis Rouart : "*I don't ever seem to get through with my confounded sculpture*". Around 1911 Lemoisne relates that Degas still spends all his time in his studio, working at his sculpture, but a year later the artist was forced to leave the house in the rue Victor Massé where he had lived for a quarter of a century, to make way for the wreckers. He rented an apartment and a studio—right near his former home—in a house on the boulevard de Clichy. Degas was to do no more work. As his eyesight was constantly failing, and as he felt uprooted after his enforced moving, he let himself slip into a demoralising idleness. Even his growing fame did not make him leave his solitude, nor make him come out of his depression, since it could do nothing to relieve the powerlessness of his hands.

Degas lives alone and almost blind, seeing nobody, without any kind of occupation, Paul Lafond writes to George Moore. Thus did he spend his last years. He died in his apartment in the boulevard de Clichy, on the 27th of September, 1917, in his eighty-eighth year, without having modelled any more.

THE CASTING

Of about one hundred and fifty more or less well preserved works in sculpture discovered in the studio and the apartment of Degas after his death, and of which but three had been previously cast in plaster, only about seventy either were intact or could be repaired. After Paul Durand-Ruel had made the inventory, these were deposited under Bartholomé's supervision in the cellar of the founder Hébrard, to protect them from German bombardments. Hébrard was to cast them at the end of the war, and actually began to do so at the close of the year 1919.

Wherever this was possible, the wax and clay originals were to be cast in the exact condition in which Degas had left them, but in many cases minor repairs and adjustments were necessary before the casting. Thus certain cracks had to be mended and dislocated members to be readjusted, as for instance the arms of the *Dressed Dancer* (No. 20) which had fallen down. The parts of the armature that showed were suppressed wherever possible, but had to be maintained in cases where they link two separate parts, as in No. 5,

or where they replace unfinished details, as in No. 16. From all that is known, these repairs and adjustments were executed by Degas' friend, the sculptor Bartholomé.

The process chosen for the reproduction was the *cire perdue* or lost wax technique. This process requires that first a piece-mould in plaster be made from the wax or clay statuette, from which then a so-called original plaster model is cast. The plaster model serves for the entire edition of bronze casts, which was, in the case of Degas' sculptures, limited to twenty-two copies of each work. Therefore twenty-two negative moulds of thick elastic gelatine or glue were made from every original plaster model.

A glue mould consists of two halfs which, put together, contain an empty space of the shape and volume of the statuette. Its inside is covered with a thin layer of hot Wax, and then filled with a core of fire-resisting material. Solid bars of wax are attached to the wax layer in order later to provide channels through which the molten bronze can flow to all parts of the sculpture or through which the air can escape. Pins hold the core suspended in the mould after the wax has been melted out. This melting out is obtained by placing the wax model, encased in its mould, in an oven and baking it until the wax is "lost". The thin layer of air thus created in the shape of the sculpture, as well as the empty channels, are now ready to be filled with melted bronze, poured into the mould. When the metal has cooled, the mould is broken away, and the sculpture appears. All the channels and air vents have become solid bronze. They have to be cut away and the surface of the bronze has to be cleaned. Once this is done, a chemical treatment provides the patina. For Degas' sculptures a special effort was made to retain the different colours of the wax originals through oxydation.

Altogether seventy-three sculptures by Degas were cast in bronze. Of these, seventy-two were cast between 1919 and 1921, and the seventy-third, No. 20, some time later. All the original wax and clay statuettes were destroyed after the casting, with the exception of the wax figure for No. 20.

Of the twenty-two bronze copies cast from every individual sculpture, twenty were marked A to T and destined for sale, while of the remaining two, one was reserved for the founder, and the other for the heirs of the artist. These two copies were especially marked, the one for the heirs bearing the letters HER. To each sculpture also was assigned its serial number, running from 1 to 72 ;

only No. 20 was marked neither by a number nor by letters. With the exception of No. 20 therefore, each bronze cast bears an Arabian number which identifies the sculpture, and a letter which indicates to which of the twenty sets it belongs. Each bronze also shows the signature of Degas *incised* and the stamp of the founder (cire perdue, A. A. Hébrard) *in relief*.

Reprinted by permission of the author, from *Degas, Works in Sculpture* by John Rewald.

Bronzes of Degas are to be found in almost all important European and American public and private collections. The Louvre owns set P ; the Metropolitan Museum of Art, New York, set A ; other complete sets are owned by the Petit Palais in Paris and the Museum of Fine Arts in Copenhagen.

EXHIBITIONS OF SCULPTURES BY DEGAS

1921 Galerie A. A. Hébrard, Paris, May-June.
Galerie Bernheim-Jeune & Co., Zürich, Oct.-Nov.

1922 Grolier Club, New York, Jan.-Feb.

1923 Leicester Galleries, London, Feb.-March.

1924 Galerie Georges Petit, Paris, April-May (jointly with the Galerie A. A. Hébrard).

1925 Ferargil Galleries, New York, Nov.

1926 Galerie Flechtheim, Berlin, May
Moderne Galerie, Thannhauser, Munich, July-August.
Galerie Arnold, Dresden, Sept.

1931 Musée de l'Orangerie, Paris (Summer).

1945 Buchholz Gallery, New York, January.

NOTE

The Complete Set of Degas Bronzes, here exhibited, has been acquired by a Museum abroad, but replicas of a number of the exhibits are for sale.

Prices on application

At the close of the exhibition, Degas Bronzes still for sale, will be on view at

MARLBOROUGH FINE ART LTD.
17/18 Old Bond Street, London, W.1

CATALOGUE

1865-1881

1 PICKING APPLES, bas relief, h. 17¾", w. 18¾"
La cueillette des pommes, bas-relief, 45×47,5 cm
Bronze No. 37 Rewald Plate I

Degas' friend Bartholomé remembered having seen in the painter's studio, well before 1870, a bas relief showing in half life size several young women picking apples. He later saw it fall into pieces. Renoir also reported that he had seen a bas relief '*beau comme l'antique*', which disintegrated in the studio of Degas. The present bas relief probably is a replica on a smaller scale.

2 HORSE AT TROUGH, h. 6⅞"
Cheval à l'abreuvoir, 16 cm
Bronze No. 13 Rewald Plate II

This sculpture was apparently used by Degas as a model for the horse in his composition *Mademoiselle Fiocre dans le Ballet "La Source"*, painted between 1866 and 1868 ; the sculpture therefore must have been executed during those same years.

3 HORSE STANDING, h. 11⅜"
Cheval arrêté, 29 cm
Bronze No. 38 Rewald Plate III

4 HORSE WALKING, h. 8⅞"
Cheval marchant au pas relevé, 22 cm
Bronze No. 11 Rewald Plate IV

5 THOROUGHBRED HORSE, WALKING, h. 5¼"
Cheval de pur sang marchant au pas, 13 cm
Bronze No. 66 Rewald Plate V

6 HORSE GALLOPING ON RIGHT FOOT, h. 11⅞"
Cheval au galop sur le pied droit, 30 cm
Bronze No. 47 Rewald Plate VI

7 DRAUGHT HORSE, h. 4"
Cheval de trait, 10 cm
Bronze No. 30 Rewald Plate VII

8 STUDY OF A MUSTANG, h. 8⅜"
Etude de Cheval, 22 cm
Bronze No. 21 Rewald Plate VIII *see illustration page* 21

9 HORSE CLEARING OBSTACLE, h. 11¼"
Cheval s'enlevant sur l'obstacle, 28,5 cm
Bronze No. 48 Rewald Plate IX *see illustration page* 22

10 HORSE WALKING, h. 8¼"
Cheval en marche, 21 cm
Bronze No. 10 Rewald Plate X

11 HORSE TROTTING, THE FEET NOT TOUCHING THE GROUND, h. 8⅜"
Cheval au trot, les pieds ne touchant pas le sol, 22 cm
Bronze No. 49 Rewald Plate XI

The attitude of this horse corresponds to E. Muybridge's photograph of "The Trot", phase 12. Taken in 1879, the series of photographs representing "The Trot" was first published in France in *Le Globe*, September 27, 1881. It is known that Degas was very much interested in photography, and Paul Valéry even affirms that the artist studied the movements of horses with the help of Muybridge's photographs. The "Horse Trotting" might be the result of such studies, since Muybridge's photograph of phase 12 proved for the first time beyond doubt that at certain phases of the trot none of the horse's feet touches the ground.

12 HORSE WITH HEAD LOWERED, h. 7⅛"
Cheval faisant une "descente de main", 19 cm
Bronze No. 22 Rewald Plate XII

13 REARING HORSE, h. 12⅛"
Cheval se cabrant, 30,5 cm
Bronze No. 4 Rewald Plate XIII

14 HORSE WITH JOCKEY; HORSE GALLOPING ON
15 RIGHT FOOT, THE BACK LEFT ONLY TOUCHING THE GROUND, h. 9⅛"
Cheval au galop sur le pied droit, le pied gauche arrière seul touchant terre; jockey monté sur le cheval, 24 cm
14 Horse Bronze No. 25 Rewald Plate XIV
15 Jockey Bronze No. 35 Rewald Plate XV

16 PRANCING HORSE, h. 10½"
Cheval caracolant, 26,5 cm
Bronze No. 56 Rewald Plate XVI

17 HORSE WITH JOCKEY; HORSE GALLOPING,
18 TURNING THE HEAD TO THE RIGHT, THE FEET NOT TOUCHING THE GROUND, h. 11¼"
Cheval au galop, tournant la tête à droite, les pieds ne touchant pas terre; jockey monté sur le cheval, 28,5 cm
17 Horse Bronze No. 32 Rewald Plate XVII
18 Jockey Bronze No. 36 Rewald Plate XVIII

19 STUDY IN THE NUDE FOR THE DRESSED BALLET DANCER, h. 28¼"
Etude de nu pour la Danseuse habillée, 72 cm
Executed 1879-80
Bronze No. 56 Rewald Plate XIX

20 BALLET DANCER, DRESSED, h. 39"

Petite danseuse de quatorze ans, 99 cm

Wood base

Bronze No. *none* Rewald Plate XX *see frontispiece*

The bronze statuette is dressed, like the original, in a muslin *tutu* and wears, behind her neck, a faded blue satin ribbon around her hair. Whereas the skirt of the original wax statuette was white, Mlle. Lefèvre, the niece of Degas, had the bronze casts dressed in a greyish-green skirt made of the same material as the original. The colours of the original wax statuette have not all been reproduced in the cast ; the face is not coloured and the bodice, yellow in the cast, was originally white. Degas dressed the statuette in an original linen bodice, which he later covered almost entirely with wax ; the original wax statuette is also said to have had satin shoes, those of the bronzes, however, are cast in metal.

The wax statuette was listed in the catalogue of the 1880 exhibition of the impressionists (No. 34), but since it was not ready for the opening of the show, it was again listed in the catalogue of the exhibition in the following year (No. 12), and actually shown for the first time in 1881. Thus the statue was executed in 1880 ; Meier-Graefe's affirmation that it was shown as early as 1874, and Vollard's report that it was to be seen at the 1878 World's Fair, are incorrect, so are Guérin's, Vitry's, Jamot's, etc., contentions, that it was exhibited in 1880, or Gsell's assertion that it had its place at the *Salon des Indépendants* in 1884.

1882-1895

21 DANCER AT REST, HANDS ON HER HIPS, LEFT LEG FORWARD, h. 14¾"

Danseuse au repos, les mains sur les hanches, la jambe gauche en avant, 37,5 cm

Bronze No. 8 Rewald Plate XXI

22 DANCER AT REST, HANDS BEHIND HER BACK, RIGHT LEG FORWARD, h. 17¼"
Danseuse au repos, les mains sur les reins, la jambe droite en avant, 43,5 cm
Same attitude as 22 and 52
Bronze No. 63 Rewald Plate XXII

23 DANCER AT REST, HANDS BEHIND HER BACK, RIGHT LEG FORWARD, h. 17¼"
Danseuse au repos, les mains sur les reins, la jambe droite en avant, 44,5 cm
Same attitude as 22 and 52
Bronze No. 41 Rewald Plate XXIII

24 DANCER MOVING FORWARD, ARMS RAISED, h. 13¾"
Danseuse s'avancant, les bras levés, 35 cm
Same attitude as 26
Bronze No. 19 Rewald Plate XXIV

25 DANCER ADJUSTING THE SHOULDER STRAP OF HER BODICE, h. 13¾"
Danseuse agrafant l'épaulette de son corsage, 35 cm
Bronze No. 64 Rewald Plate XXV

26 DANCER MOVING FORWARD, ARMS RAISED, RIGHT LEG FORWARD, h. 27¼"
Danseuse s'avancant, les bras levés, la jambe droite en avant, 69 cm
Wood base
Same attitude as 24
Bronze No. 72 Rewald Plate XXVI

VICTORIA AND ALBERT MUSEUM LIBRARY

27 THE TUB, h. 18½", w. 16½"
Le Tub, 47×42 cm
Bronze No. 26 Rewald Plate XXVII

In 1886 Degas exhibited a series of pastels representing women washing themselves, among them several women in the tub. It might be presumed, although none of these pastels shows any similarity with this sculpture as far as the pose of the model is concerned, that the sculpture was executed during the same period, that is around 1886. The original wax model of "The Tub"

28 DANCER FASTENING THE STRING OF HER TIGHTS, h. 16½"
Danseuse attachant le cordon de son maillot, 42,5 cm
Bronze No. 33 Rewald Plate XXVIII

29 HEAD RESTING ON ONE HAND, BUST, h. 4¾"
Tête appuyée sur une main, buste, 12 cm
Presumably a portrait of Mme. Bartholomé, who died in 1887
Bronze No. 62 Rewald Plate XXIX

30 HEAD, STUDY FOR THE PORTRAIT OF MME S., h. 10⅛"
Tête, étude pour le portrait de Mme. S., 27 cm
Black marble base ; h. with base 16⅜" (41,5 cm)
Bronze No. 27 Rewald Plate XXX

31 HEAD, STUDY FOR THE PORTRAIT OF MME S., h. 6⅜"
Tête, étude pour le portrait de Mme. S., 16 cm
Black marble base ; h. with base 11" (28 cm)
Bronze No. 7 Rewald Plate XXXI

32 DANCER BOWING, h. 8¼" (also called THE CURTAIN CALL)
Danseuse saluant, 21 cm
Same attitude as 33
Bronze No. 31 Rewald Plate XXXII

33 DANCER BOWING, h. 8¾" (also called THE CURTAIN CALL)
Danseuse saluant, 22 cm
Same attitude as 32
Bronze No. 9 Rewald Plate XXXIII

34 DANCER WITH TAMBOURINE, h. 10¼"
Danseuse au tambourin, 27,5 cm
Bronze No. [illegible] Rewald XXXIV

35 GRANDE ARABESQUE, FIRST TIME, h. 19"
Grande Arabesque, premier temps, 48 cm
Bronze No. 18 Rewald Plate XXXV

36 GRANDE ARABESQUE, SECOND TIME, h. 19"
Grande Arabesque, deuxième temps, 43 cm
Bronze No. 15 Rewald Plate XXXVI
Walter Sickert reports that Degas showed him, in the early nineties, in his studio rue Victor Massé, the wax model of this sculpture.

37 ARABESQUE OVER THE RIGHT LEG, LEFT ARM IN FRONT, h. 8"
Arabesque ouverte sur la jambe droite, le bras gauche en avant, 20 cm
Same attitude as 38
Bronze No. 14 Rewald Plate XXXVII

38 ARABESQUE OVER THE RIGHT LEG, LEFT ARM IN FRONT, h. 11⅛"

Arabesque ouverte sur la jambe droite, le bras gauche en avant, 28,5 cm

Same attitude as 37

Bronze No. 1 Rewald Plate XXXVIII

39 GRANDE ARABESQUE, THIRD TIME, h. 17¼"

Grande Arabesque, troisième temps, 43,5 cm

Same attitude as 40

Bronze No. 60 Rewald Plate XXXIX

40 GRANDE ARABESQUE, THIRD TIME, h. 15⅞"

Grande Arabesque, troisième temps, 40 cm

Same attitude as 39

Bronze No. 16 Rewald Plate XL

41 ARABESQUE OVER THE RIGHT LEG, RIGHT HAND NEAR THE GROUND, LEFT ARM OUTSTRETCHED, h. 10¾"

Arabesque sur la jambe droite, la main droite près de terre, le bras gauche en dehors, 27 cm

Bronze No. 2 Rewald Plate XLI

42 ARABESQUE OVER THE RIGHT LEG, LEFT ARM IN LINE, h. 11⅛"

Arabesque sur la jambe droite, le bras gauche dans la ligne, 28,5 cm

Bronze No. 3 Rewald Plate XLII

43 FOURTH POSITION FRONT, ON THE LEFT LEG, h. 22⅜"

Position de Quatrième devant sur la jambe gauche, 57 cm

Same attitude as 44 and 55

Bronze No. 58 Rewald Plate XLIII

44 FOURTH POSITION FRONT, ON THE LEFT LEG, h. 22½"
Position de Quatrième devant sur la jambe gauche, 56,5 cm
Same attitude as 43 and 55
Bronze No. 5 Rewald Plate XLIV *see illustration page 23*

45 DANCER LOOKING AT THE SOLE OF HER RIGHT FOOT, h. 18"
Danseuse regardant la plante de son pied droit, 45,5 cm
Same attitude as 48, 60 and 61
Bronze No. 40 Rewald Plate XLV

Around 1900 Degas asked the founder Hébrard to make plaster casts from several of his sculptures. It is evident that the artist chose for casting those of his works which he considered finished and also worth while to be preserved. Among these were this statuette as well as 47 and 51. Because these sculptures were cast around 1900, P. A. Lemoisne presumes that they were executed at that time. This seems doubtful however, since Degas had glass-cases under which he kept the statuettes for which he cared particularly. He may have done the wax models many years before the actual casting, but it is possible that he retouched them before he confided them to Hébrard.

46 DANCER READY TO DANCE, THE RIGHT FOOT FORWARD, h. 22"
Préparation à la danse, le pied droit en avant, 55,5 cm
Bronze No. 57 Rewald Plate XLVI

47 SPANISH DANCE, h. 17"
Danse espagnole, 43 cm
Same attitude as 56
Bronze No. 45 Rewald Plate XLVII

48 DANCER, RUBBING HER KNEE, h. 12¼"
Danseuse se frottant le genou, 31 cm
Bronze No. 39 Rewald Plate XLVIII

49 DANCER LOOKING AT THE SOLE OF HER RIGHT FOOT, h. 19¼"

Danseuse regardant la plante de son pied droit, 48 cm
Same attitude as 45, 60 and 61
Bronze No. 69 Rewald Plate XLIX

50 WOMAN ARRANGING HER HAIR, h. 18½"

Femme se coiffant, 46 cm
Bronze No. 50 Rewald Plate L

51 WOMAN RUBBING HER BACK WITH A SPONGE, TORSO, h. 19¼"

Femme se frottant le dos avec une éponge, torse, 48,5 cm
Black marble base
Bronze No. 28 Rewald Plate LI

52 DRESSED DANCER AT REST, HANDS BEHIND HER BACK, RIGHT LEG FORWARD, h. 16½"

Danseuse habillée au repos, les mains sur les reins, la jambe droite en avant, 42,5 cm
Same attitude as 22 and 23
Bronze No. 51. Rewald Plate LII

53 THE BOW, h. 13⅛"

La Révérence, 33 cm
Bronze No. 34 Rewald Plate LIII. (In set A this sculpture received by mistake the No. 24, so that there were two numbers 24 and no 34 ; this mistake was corrected in later editions.)

54 WOMAN TAKEN UNAWARES, h. 16"

Femme surprise, 40,5 cm
Bronze No. 42 Rewald Plate LIV

55 FOURTH POSITION FRONT, ON THE LEFT LEG, h. 16"
Position de Quatrième devant sur la jambe gauche, 40,5 cm
Same attitude as 43 and 44
Bronze No. 6 Rewald Plate LV

56 DANCER PUTTING ON HER STOCKING, h. 18¼"
Danseuse mettant son bas, 46 cm
Same attitude as 57 and 58
Bronze No. 29 Rewald Plate LVI *see illustration, page 24*

57 DANCER PUTTING ON HER STOCKING, h. 18"
Danseuse mettant son bas, 45,5 cm
Same attitude as 56 and 58
Bronze No. 52 Rewald Plate LVII

58 DANCER PUTTING ON HER STOCKING, h. 17"
Danseuse mettant son bas, 43 cm
Same attitude as 56 and 57
Bronze No. 70 Rewald Plate LVIII

59 WOMAN GETTING OUT OF THE BATH, fragment, h. 16½"
Femme sortant du bain, fragment, 42 cm
Bronze No. 71 Rewald Plate LIX

60 DANCER LOOKING AT THE SOLE OF HER RIGHT FOOT, h. 18"
Danseuse regardant la plante de son pied droit, 45,5 cm
Same attitude as 45, 49 and 61
Bronze No. 67 Rewald Plate LX

61 DANCER LOOKING AT THE SOLE OF HER RIGHT FOOT, h. 19½"

Danseuse regardant la plante de son pied droit, 49,5 cm

Same attitude as 45, 49 and 60. In 1910 Degas again had a model pose in this attitude. (See A. Michel : Degas et son modèle.)

Bronze No. 59 Rewald Plate LXI

62 DANCER HOLDING HER RIGHT FOOT IN HER RIGHT HAND, h. 19½"

Danseuse tenant son pied droit dans la main droite, 49,5 cm

Same attitude as 65

Bronze No. 68 Rewald Plate LXII

63 WOMAN ENCEINTE, h. 17"

Femme enceinte, 43 cm

Bronze No. 24 Rewald Plate LXIII

64 WOMAN STRETCHING, h. 14⅜"

Femme s'étirant, 36,5 cm

Bronze No. 53 Rewald Plate LXIV

65 DANCER HOLDING HER RIGHT FOOT IN HER RIGHT HAND, h. 20⅛"

Danseuse tenant son pied droit dans la main droite, 52 cm

Same attitude as 62

Bronze Bo. 23 Rewald Plate LXV

66 SPANISH DANCE, h. 16"

Danse espagnole, 40,5 cm

Same attitude as 47

Bronze No. 20 Rewald Plate LXVI

67 WOMAN WASHING HER LEFT LEG, h. 5¾″
Femme se lavant la jambe gauche, 14,5 cm
Bronze No. 17 Rewald Plate LXVII

68 WOMAN WASHING HER LEFT LEG, h. 7⅞″
Femme se lavant la jambe gauche, 20 cm
Bronze No. 61 Rewald Plate LXVIII
see illustration, page 25

69 SEATED WOMAN WIPING HER LEFT SIDE, h. 13¾″
Femme assise, s'essuyant le coté gauche, 35 cm
Bronze No. 46 Rewald Plate LXIX

70 WOMAN SEATED IN AN ARMCHAIR WIPING HER NECK, h. 12½″
Femme assise dans un fauteuil, s'essuyant la nuque, 31,5 cm
Bronze No. 44 Rewald Plate LXX

71 SEATED WOMAN WIPING HER LEFT HIP, h. 17½″
Femme assise, s'essuyant la hanche gauche, 44,5 cm
Bronze No. 54 Rewald Plate LXXI
Note the two cork discs on the back of the arm-chair
see illustration, page 26

72 WOMAN SEATED IN AN ARM-CHAIR WIPING HER LEFT ARMPIT, h. 12½″
Femme assise dans un fauteuil, s'essuyant l'aisselle gauche, 31,5 cm
Bronze No. 43 Rewald Plate LXXII

73 THE MASSEUSE, group, h. 16½″, l. 15″, w. 12″
La masseuse, groupe, 41 × 38 × 30 cm
Bronze No. 55 Rewald Plate LXXIII
see illustration, page 27

8 *Study of a Mustang*

44 *Fourth Position front, on the left leg*

56 *Dancer putting on her stocking*

68 *Woman washing her left leg*

71 *Seated woman wiping her left hip*

LIBRARY

73 *The Masseuse*

FRENCH MASTERS

of the

19th and 20th Centuries

always on view at

MARLBOROUGH FINE ART LIMITED

17/18 Old Bond Street, London W.1

Telephone REGent 6195/4751

MARLBOROUGH FINE ART LIMITED

INVITE OWNERS WISHING TO DISPOSE

OF IMPORTANT WORKS OF ART TO

COMMUNICATE WITH THEM

17/18 Old Bond Street, London, W.1

Telephone REGent 6195/4751

Ao

3.1.63

Printed in Great Britain at the Press of Frank Juckes Ltd.,
8 & 9 St. Mary's Row, Birmingham 4.